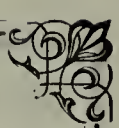


1871



THEATRE ROYAL

DRURY LANE.

Actual and Responsible Manager

Russell Street, Covent Garden.

Mr. F. B. CHATTERTON,

ENGAGEMENT OF THE FAMOUS ACTOR,

MR. BARRY SULLIVAN,

Who will make his First Appearance in London since his return from America, in his
Great Impersonation of

RICHARD III.

Stage Manager	...	...	...	...	...	...	...	Mr. JAMES JOHNSTONE
Musical Director	...	...	...	...	...	...	...	Mr. KARL MEYDER
Treasurer	...	...	...	...	...	...	...	Mr. CHARLES A. JECKS
Ballet Master	...	...	...	...	...	...	...	Mr. JOHN CORMACK
Prompter	...	...	...	...	...	...	...	Mr. A. W. POWELL
Machinist	...	...	...	...	...	...	...	Mr. J. TUCKER
Properties by	...	...	...	...	...	...	...	Mr. BRADWELL
Gas Engineer	...	...	...	...	...	...	...	Mr. S. HINKLEY

PRICES OF ADMISSION.

Private Boxes, from £1 1s. to £4 4s. Stalls, 7s. Dress Circle, 5s. First Circle, 4s.

Balcony, 3s. Pit, 2s. Lower Gallery, 1s. Upper Gallery, 6d.

No Half-price.

BOX OFFICE OPEN FROM TEN TILL FIVE DAILY.

Doors open at 6.30.

Commence at 7

REFRESHMENTS SUPPLIED BY Mr T. G. CLARK.



Apr 23, 1876

On SATURDAY, September 23rd, at 7.45, will be produced SHAKESPEARE'S Tragedy (in
Five Acts) of

RICHARD III.

(Adapted by COLLEY CIBBER), with New Historical Scenery by

WILLIAM BEVERLY.

The Historical Correct Costumes by Mr S. MAY and Mrs LAWLER. Designed by ALFRED MALTBY.
from researches among the following authorities.—The HARLEIAN MSS., HEWITT, MEYRICK, SHAW,
GROSE, PLANCHE, the Collections of Europe, &c., &c.

King Henry the Sixth	...	...	...	...	Mr J. F. CATHCART
Edward, Prince of Wales	...	...	...	...	Miss GRATTAN
Richard, Duke of York	...	...	...	...	Master GRATTAN
Richard, Duke of Glo'ster (afterwards King Richard the Third)	...	...	...	...	Mr BARRY SULLIVAN
Henry, Earl of Richmond	...	...	...	...	Mr HENRY SINCLAIR
Duke of Buckingham	...	...	...	...	Mr CHARLES VANDENHOFF
Lord Stanley	...	...	...	...	Mr HOWARD RUSSELL
Duke of Norfolk	...	...	...	...	Mr FRANK TYARS
Earl of Oxford	...	...	...	...	Mr H. M. CLIFFORD
Sir Walter Blount	...	...	...	...	Mr DOUGLAS
Sir Richard Ratcliffe	...	...	...	...	Mr HENRY EVANS
Sir William Catesby	...	...	...	...	Mr G. R. IRELAND
Sir James Tyrrel	...	...	...	...	Mr PERCY BELL
Tressell	...	...	...	...	Mr C. H. FENTON
Lord Mayor of London	...	...	...	...	Mr JAMES JOHNSTONE
Lientenant of the Tower	...	...	...	...	Mr R. DOLMAN
John Dighton	...	...	...	...	Mr J. B. JOHNSON
Miles Forest	...	...	...	...	Mr J. MORRIS
Officer of the Royal Guards	...	...	...	...	Mr M. BYRNE
Officer of Bowmen	...	...	...	...	Mr H. NAYLOR
Elizabeth	...	(Queen of King Edward IV.)	...	...	Mrs HERMANN VEZIN
Duchess of York	(Mother to King Edward IV. and the Duke of Glo'ster)	...	...	...	Madame FANNY HUDDART
Lady Anne	(Widow of Edward, Prince of Wales, Son to King Henry VI., afterwards married to the Duke of Glo'ster)	...	...	...	Miss EDITH STUART

ACT I.

Scene 1.	-	-	Garden in the Tower of London.
Scene 2.	-	-	Corridor in the Tower.
Scene 3.	-	-	KING HENRY'S CHAMBER IN THE TOWER.

Rimmel's Choice Perfumery and Elegant Novelties,
96, Strand ; 128, Regent Street ; and 24, Cornhill, London.

ACT II.

Scene 1. - Exterior of Old Saint Paul's.
Scene 2. - CHAMBER IN BAYNARD'S CASTLE.

ACT III.

Scene 1. - Hall in the Palace of Westminster

ACT IV.

Scene 1. - Interior of the Tower.
Scene 2.—THE PRESENCE CHAMBER. Scene 3.—PRISON IN THE TOWER.
Scene 4. - Exterior of the Tower and Gateway.

ACT V.

Scene 1.—Distant View of the Town & Bridge of Tamworth.
Sc. 2.—SCENE NEAR BOSWORTH FIELD. Sc. 3.—RICHMOND'S TENT
Scene 4.—The Lines of King Richard's Camp.
Sc. 5.—THE ROYAL TENT. Sc. 6.—RICHMOND'S ENCAMPMENT.
Scene 7.—Part of Bosworth Field and Dickon's Well.
Scene 8.—APPROACH TO THE CAMP.
Scene 9. - THE FIELD OF BATTLE.

Preceded by, at 7, an Anatomical Eccentricity, by H. SAVILE CLARKE, Esq., entitled

THAT BEAUTIFUL BICEPS

Mr Boodles	...	(a Merchant)	...	Mr FRED HUGHES
Smithini	...	(a Tenor)	...	Mr PERCY BELL
Gubbins	...	(an Artist's Model)	...	Mr F. W. IRISH
Belinda	...	(Niece to Boodles)	...	Miss H. COVENEY
Sally	...	(a Servant)	...	Miss CLARA JECKS

To conclude with a Grand Ballet of Action, entitled

THE STORM FIEND

Messrs. CHARLES and HENRY LAURI and 300 Auxiliaries.

RICHARD III. AT DRURY LANE

AND THE

PAST AND PRESENT CRITICS OF THE "TIMES."

An appeal to the public against the conduct of any portion of the press is one that a theatrical manager could only be induced to publish when suffering under a strong sense of injustice. I, personally, have so profound a conviction of both the power and the general advantage of our newspapers that, most assuredly, no light cause would induce me to utter one word in opposition or deprecation. Certainly I have never objected to fair criticism on my productions, even when it has been most unfavourable; and I have never desired or expected the critics to show me either favour or affection. But I do ask, as I have right to ask, to be treated with fairness. I even think that, in my position as manager of "Drury Lane," a position of no slight embarrassment, difficulty and anxiety, which I have held for a longer period than any of my predecessors, fulfilling, during that time, every engagement I have made with the company, with the employes and with the patrons of the theatre, I am justified in asking that judgment should lean to the side of kindness, and that praise where deserved should be bestowed at least as ungrudgingly as censure.

In the large majority of instances, this expected treatment I gratefully acknowledge that I have received, but it is useless to blind myself to the fact that the present critic of the *Times* has seemingly conceived so violent a dislike to my system of management, that he is unable to believe there can be any good in what is produced at a theatre under my control, and he is consequently guilty of constant injustice, not only to me, but to all the authors, actors, and artists with whom I have the honour to be associated.

Against this abuse of the wide-reaching power of the *Times* to the gratification of a prejudice—whether well or ill-founded I will not stop to enquire—I do most emphatically protest, and that I do not protest without sufficient cause, an unvarnished statement of facts will, I believe, convince the public at large, the press generally, and, perhaps, even the *Times* itself.

Nearly nine years ago, I revived Colley Cibber's version of Shakespeare's *Richard III.* at this theatre, with a cast almost unanimously pronounced to be a very powerful one, and including the names of Mr. Barry Sullivan as Gloucester, Mr. Sinclair as Richmond, and Mrs. Hermann Vezin as the Queen. In criticising this performance, the then dramatic critic of the *Times*, a gentleman who had worthily and honourably filled that position for thirty years, and had acquired a more than European reputation as a profound student of the dramatic literatures of England, France and Germany, entered into a masterly analysis of the play, and examined the relative merits of Shakespeare's and Cibber's versions, expressing an abstract love for the former from a "purely literary point of view;" but coming to the conclusion, that "as a stage play," no manager would be justified in departing from the precedents of a hundred and seventy-five years—precedents followed by Garrick, Cooke and Edmund Kean. The acting and general production of the play were described in terms of almost unqualified eulogy. Of Mr. Barry Sullivan he significantly remarked, that after this performance "he will soon be acknowledged as the leading legitimate actor of the British capital." He further threw out the suggestion, that the play "might be profitably revived on a still more complete scale, with accurate representations of the Tower of London, and others of the archaeological accessories, that are so highly appreciated by modern spectators."

So far the critic of thirty years' experience. His concluding advice I had never forgotten, and on the first occasion circumstances permitted, I determined on a grand revival of *Richard III.*, which should be worthy alike of the poet and of the theatre.

For the part of Gloucester I re-engaged Mr. Barry Sullivan, who had previously been so successful in the character, and who is, in my belief, the most popular living tragedian throughout all English-speaking lands. Nor did I leave him to stand alone, for I selected his supporters solely for their efficiency, and I venture to assert that the play could not be more strongly caste at the present day.

To the most popular scenic artist since the days of Clarkson Stanfield, I entrusted the arrangement and painting of the scenery; and how Mr. WILLIAM BEVERLEY has accomplished his task is chronicled in the applause that nightly greets the revelation of his various scenes.

Neither time, trouble, or expense were spared in consulting the best authorities in public and private museums, collections, and libraries, to insure the most absolute accuracy of dresses, arms, armour, banners, and all archaeological accessories, while all the resources of the stage were called into requisition to reproduce with fidelity the England of the last quarter of the fifteenth century. The loud applause of enthusiastic audiences, and the favourable criticisms of nearly every newspaper in the kingdom show that my efforts have not been unsuccessful. But what says the present youthful critic of the *Times*?

After a most remarkable delay, before he condescends to notice at all, the production of a Shakespearean play at the National Theatre, he published an article, in one half of which I am condemned utterly, and in the other half am "damned with faint praise." Ignoring the suggestion of his illustrious predecessor, to which, in great measure, the present production is due, the writer tells me I am wrong to revive Colley Cibber's version, which passes the limits of the patience and the presumption of man; he sneers at Mr. Sullivan as "an actor high in favour in America, and on our own provincial stages, but less known, perhaps, in London;" and for the rest of the company, with two exceptions, he has not even one word to say. For the manner in which the play has been produced his highest word of praise is, that "it must be honestly admitted that no fault is to be found." Surely, if there be no fault there must be some merit, and this might have been acknowledged. "The dresses are picturesque and clean;" "the stage is sufficiently well furnished;" "there are some exceedingly good scenes," and so on, but not one word as to how the play and the players were accepted by the audience. But the critic's sins of commission are worse than those of omission. He describes a Richard in almost the very words of Shakespeare, and then pronounces the creation to be Mr. Sullivan's, demonstrating his violent love for the poet's text by blaming the actor for not giving us the Richard of history instead of the Richard of the drama! He blunders strangely as to how Cibber made up his play, and describes this work, which has held the stage, with trifling alterations, for so many years, as "a formless and purposeless jumble."

This may be criticism, but to me it appears merely aimless abuse, and I ask confidently: Is it fair? Is it even honest? It may be, and probably is, the result rather of youthful inexperience than of malice; but even then, it is not burlesque on the mighty power he wields, that this individual member of its staff should be able to stultify all previous utterances of the *Times*?

F. B. CHATTERTON.